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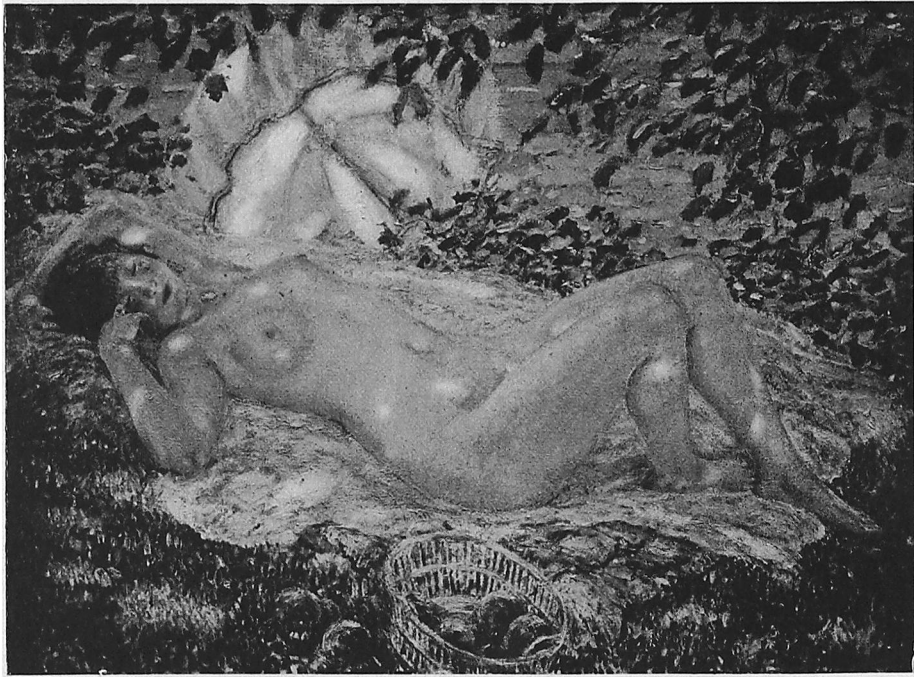
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AUTUMN  
By Frederick C. Frieseke

—Courtesy Art Institute

## Art Institute Alumni Exhibition

By EDNA IDA COLLEY

ONE of the most significant displays ever assembled within the Art Institute walls was the first exhibition, from January eighth to February seventeenth, of works by its former students and instructors. A more distinguished and varied gathering has not been brought together of recent years and in no way have we ever before been made to realize so fully the real position and power of this, Chicago's leading institution of artistic thought and endeavor.

The catalog displayed a brilliant record of well-known names and a generous sprinkling of great ones. In every field the Institute is able to point to some former

student or teacher who has won pre-eminence.

The display of paintings was most impressive and that of bronzes, marbles and plasters was as good a representation of American sculpture as has ever been seen here. Purchases by The Friends of American Art and prize winners from former exhibitions made up a goodly number of fine things with which we are, more or less, familiar, but to these were added many new canvases not seen here before. It was a review and retrospect of past work that surely increased one's respect for the Institute.

To the Alumni was accorded the privi-

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lege of deciding, by vote upon the work or works most worthy to receive the William Merchant Richardson French Gold Medal, and to Oliver Dennet Grover this prize was awarded for his group of two landscapes and a portrait. Surely a man may well be proud of such an honor bestowed by so large a critical and intelligent jury.

Individual entries, however, in an exhibition of this kind are not so engrossing as is the aspect of the matter as a whole. Here we have it brought home to us forcibly that the Art Institute is, indeed, a national institution, its influence being felt from coast to coast. We see its work in the art life of every other community and in every event of national importance wherein art plays any part. Much of the best American art produced today has the Art Institute as a background in one way or another as was evidenced by the character and personnel of this exhibition. It has encouraged and trained young talent and invited to its lecture rooms and studios the best that could be secured from among those trained elsewhere.

The catalog stated the purpose of the exhibition briefly and convincingly in a foreword from which we take the liberty of quoting as follows:

"In a nation in which art and industry have developed to the point reached by these in the United States, an art school, under whatsoever control it may be, is a national institution and in proportion to its accomplishment, a national asset. There have been conclusive demonstrations of this as a principle in the commerce of the nineteenth century—in the notable effects which art education has had upon export trade,



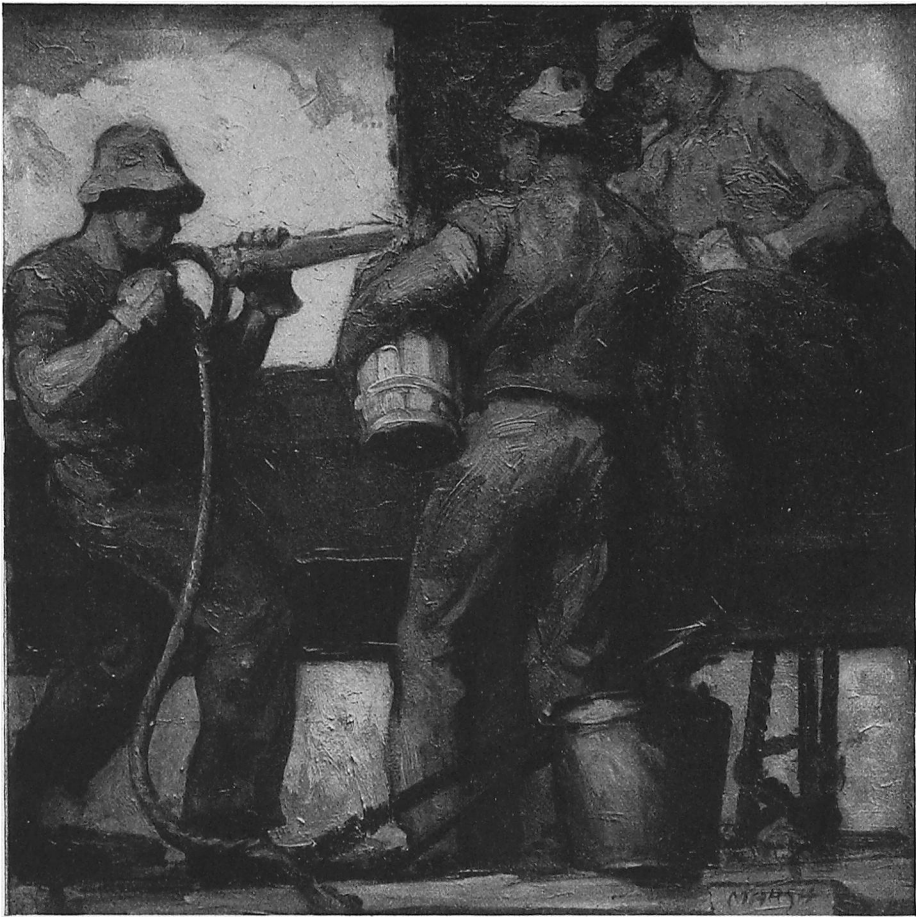
INSOUCIANCE  
By Martha S. Baker

—Courtesy Art Institute

first in France and subsequently in England and in Germany, as each of these countries in turn began to give definite attention to the training of designers.

"The purpose of the present exhibition is two-fold. In the first place, it is designed to afford to all who are or have been identified with the Art Institute in any capacity, a survey of the tangible achievement of the school since its establishment thirty-nine years ago. Secondly, it is hoped by means of it to show to the cultural and industrial interests of this community that it is in the realm of art, both free and applied, that we find a perfect unification of these cultural

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RIVETERS  
By Fred Dana Marsh

—Courtesy Art Institute

itself."

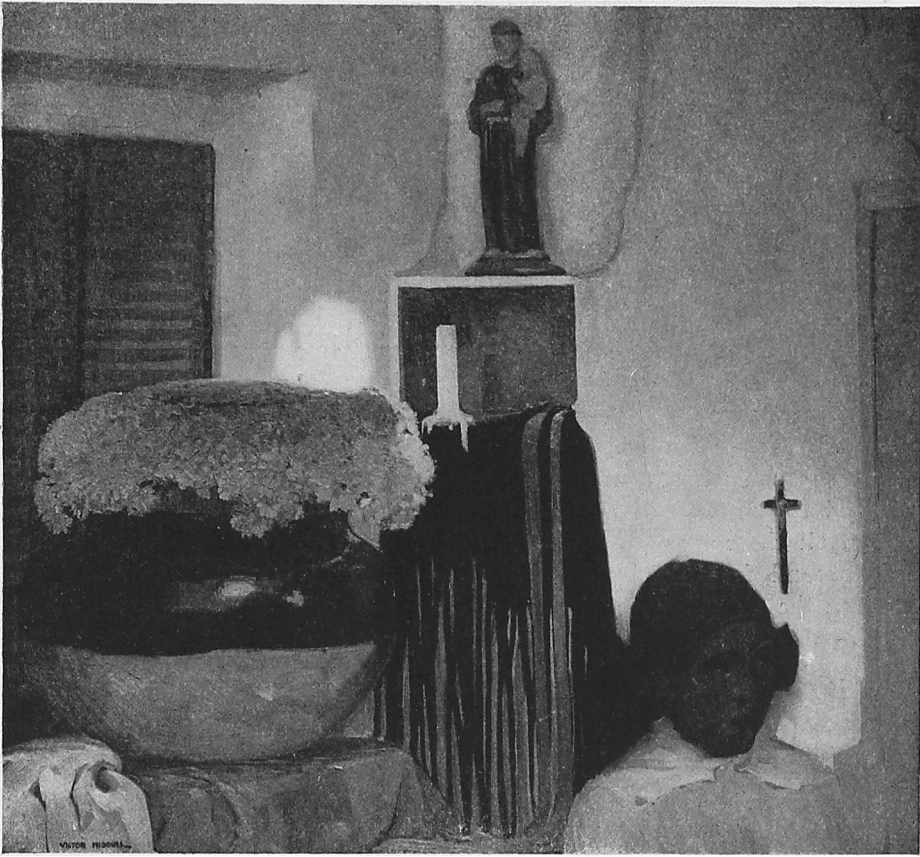
The painters and paintings represented in this show were, in many instances, already so well known that one does not feel the need of comment. There were features, however, that were more novel, bringing to one's consciousness a realization of the very practical factor in the daily life of a community which an art school can be.

The visitor who paused before the displays of illustrating, cartoons and commercial art found much food for thought upon the relation of art to life. These branches indeed are a phase of modern culture that may suggest many a curious chain of

thought. To what, for instance, would some one of another race and civilization turn, some two thousand years from now, for an accurate artistic record of the life, custom and appearance of the ancient Americans?

Would he not often find in a collar advertisement or the cover for a clothing catalog quite a definite record of how our young men looked, dressed and disported themselves? One even wonders if familiarity may not have bred contempt with us to the same extent as it did with the Japanese toward their prints before the invasion of European connoisseurs had taught therein their commercial, if not their aes-

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A SHRINE TO ST. ANTHONY  
By Victor Higgins

—Courtesy Art Institute

thetic value. Commercial art and illustrating seem to be rising steadily away from the merely sweet and pretty to the characterful and many of their present day productions are indeed very real bits of the life about us.

Among the cartoons there were, of course, many inspired by the war and some of them fit to rank with the best that the great conflict has produced. More logic and less feeling is to be discovered therein than is usual with European cartoons, perhaps, however, this is because it is easier to be logical three thousand miles away from this world tragedy than it is to control one's feelings when it is taking place under one's eyes.

The displays of the decorating depart-

ments of our great retail establishments and exclusive furniture houses were another source of inspiration to practical endeavor. It was good to see rugs woven in the Orient from designs by the decorating department of Marshall Field & Company and note the exquisite effects wrought by Eastern craftsmen under Western direction. Hand-made furniture from the Tobey work shops, designs for interiors by their staff and by the staff of Mandel Brothers, were also meritorious. It was encouraging to reflect upon the opportunities which these large institutions offer to talent from the Art Institute.

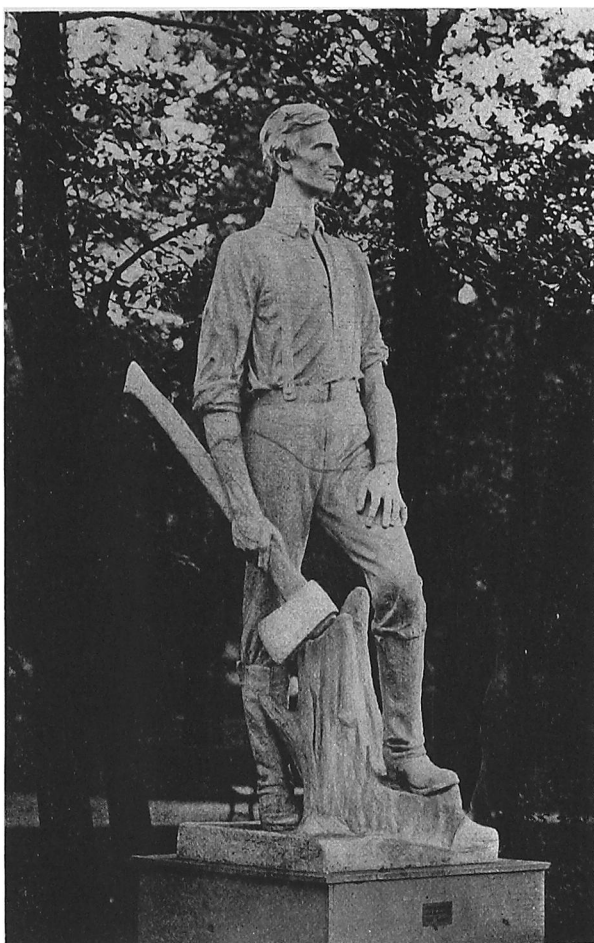
The Institute Bulletin sums up the matter of this show in a manner which leaves nothing further to be said except that we

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hope it may be the annual event from this time forward.

"When the first exhibition of works by former students and instructors of the Art Institute was planned a year ago, it was conceived as an important Institute affair. Now that the project has been carried out and true values are revealed, it appears clearly in the light of a national event. Architecture, sculpture, painting, the graphic arts and those arts—so vital to the Nation—which lend the touch of the human spirit to industry and gild the settings of our daily lives, all these are shown. There is ground for rejoicing in the fact that the Art Institute has already played so creditable a part in forming the warp and woof of the art-fabric of our country, and that this school has so richly contributed to one of the greatest of our national assets."

Among the participants, who were students in the School, are Karl Anderson, George Grey Barnard, George R. Barse, Jr., Frederick Clay Bartlett, Franklin Booth, E. Irving Couse, Arthur B. Davies, Oliver Dennett Grover, Jules Guerin, Victor Higgins, Henry Salem Hubbell, John C. Johansen, Evelyn B. Longman, Orson Lowell, Fred Dana Marsh, Lawrence Mazzanovich, Neysa McMein, Charles J. Mulligan, Lawton Parker, Jane Peterson, Henry R. Poore, Albert Sterner, Gardner Symons, John H. Vanderpoel, Bessie Potter Vonnoh, to mention only a small portion of the well-known



*THE RAILSPLITTER*  
By Charles J. Mulligan

—Courtesy Art Institute

artists who have achieved success in their particular lines.

Among those not previously mentioned, who have taught in the School are Emil Carlsen, William M. Chase, Ralph Clarkson, Frank Duveneck, Herman A. MacNeil, Gari Melchers, Albin Polasek, Sorolla, Lorado Taft, and Leonard Volk.